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ABSTRACT

Ways of implementing a classroom-based staff development Writing Project, based on a model developed at the Teachers College, Columbia University (New York), are described in this guide. The first section deals with beginning the project in a school and covers what the Writing Project is, where it is located, what staff development entails, who can participate, and what participants must do. In the second section, essential ideas on teaching writing are discussed, such as investment in writing, teaching the writing process, and structuring the writing process. Methods of staff development are the focus of the third section, which deals with the launch and other demonstration-lessons, beginning the workshop in a specific class, classroom coaching and collaboration, suggestions for when it seems the workshop is not succeeding, and the second year and beyond. Suggestions for how principals can support participating teachers and teacher-trainers are presented in the fourth section, while the fifth section is concerned with ways to learn about teaching writing, including (1) the project office, (2) the summer institute, (3) Saturday sessions, (4) visiting days, (5) workshops, (6) teacher-as-researcher project, (7) writing groups and courses, (8) coordinator meetings, (9) parent literacy project, (10) videotapes of the writing classrooms, (11) leadership groups, (12) network meetings, and (13) project newsletters. An annotated list of selected readings concludes the guide. (SKC)

Teachers College
Columbia University

in conjunction with

New York City Board of Education
Division of Curriculum and Instruction
Office of Curriculum Development and Support

ED284267

The Writing Project

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Director, Teachers College Writing Project

Foreword

This guide describes a highly successful and important approach to staff development in the teaching of writing. It represents a collaboration in the truest sense between the New York City Board of Education's Division of Curriculum and Instruction and Teachers College, Columbia University. Our mutual recognition of the need for staff development programs that directly assist teachers and supervisors in schools and classrooms provided the impetus for this program. The acknowledgment by both institutions that such training must be ongoing has reinforced our commitment to the continuation of the Writing Project.

The success which the Writing Project has enjoyed since its inception is due to the work of the caring professionals from both Teachers College and the Board of Education. On behalf of them all, I welcome you to our community of writers and teachers of writers.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum
and Instruction

A Message from the Project Director

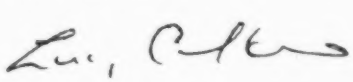
Dear Participating Teacher:

I hope this guide becomes part of a long and rich relationship between you and the Teachers College Writing Project. You will see that it is not a manual for teaching children to write but, rather, an introduction to our methods of staff development. My colleagues and I feel that the best way to share methods of teaching is by working alongside you in your classrooms, sharing and inventing wise methods for teaching young people to write.

The Writing Project staff and I have worked to create a new vision of what staff development can mean. We want schools to provide supportive contexts for teachers as well as for children. We believe that it is only by working wisely and well with teachers that we can effect significant and long-lasting change in classrooms.

The staff of the Writing Project and I look forward to working with you and with your students.

Sincerely,



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Acknowledgments

This guide, The Writing Project, was written by Lucy McCormick Calkins, Director of the Teachers College Writing Project, and by Shelley Harwayne (Communication Arts Unit, Division of Curriculum and Instruction), JoAnn Curtis, and Martha Horn, all members of the Project staff. Sections of it have been reprinted from Calkins' book, The Art of Teaching Writing, (Portsmouth, N.H.: Heinemann Educational Books, 1986).

Implementation of the Writing Project began in the New York City Public Schools with funding and guidance from the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, and Morris Freedman, Deputy Executive Director, through the City-Wide Umbrella Programs, Jack Isaacs, Director, and the Communication Arts Unit, Steven Tribus, Director.

The manuscript was prepared for publication by the Curriculum Editorial and Production Unit, under the direction of Alaire Mitchell, Assistant Director for Curriculum Research, and Maureen Maguire, Production Coordinator. Eileen Fitzpatrick edited and produced the guide. Cover design was by Kent Beaty. Photography by Murray Nobleman.

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When the Project Begins in a School

What Is the Writing Project?

For the past six years, staff developers have been working with teachers in a classroom-based staff development project which has come to be known as the Teachers College Writing Project. Housed at Teachers College, Columbia University, the Project represents a joint undertaking of the New York City Board of Education's Division of Curriculum and Instruction (Communication Arts Unit; Office of Umbrella Programs), local community school boards, and Teachers College.

Where Is the Writing Project?

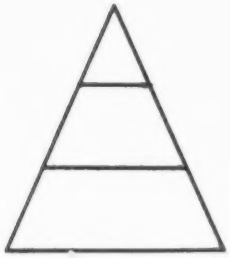
Although the Project is housed at Teachers College, it lives in hundreds of classrooms throughout New York City. The Project is presently involved with teachers and students from eighteen New York City school districts. Because the Project's goal is to create "oases of excellence" throughout the city, and because the Project hopes to stay in a building for several years, sites are selected with care. Initially, we work with only a small cluster of interested teachers in a building. We may focus on six teachers, expanding later to include others.

When the staff development begins in your building, you will have many questions.

What Does the Staff Development Entail?

This question is answered in detail throughout the guide. Briefly, what usually happens is that a teacher-trainer works in your building for either fifteen (15) or thirty (30) half-days, spread over the course of a year. During the first few days, which are usually consecutive, the trainer conducts demonstration-lessons in several classrooms, launching the children on a writing workshop. Often five or six teachers watch each of these "launches"

and meet afterwards to talk with the trainer. Either before or after these launches, some teachers volunteer to participate in the Project. From then on, the staff development focuses on this small group of people. Sometimes the school involvement can be illustrated by a pyramid:



- intensive work with six teachers
- less intensive work with eight others
- some involvement with most of the school

We would like to stress that teachers generally volunteer for the staff development. Ideally this occurs after a school-wide introduction, so that people can know what it is they are volunteering for.

After watching a launch in someone else's classroom, participating teachers work with the trainer to plan ways to launch the workshop in their own classrooms. The trainer returns once a week - perhaps every Tuesday at 10:00 A.M. - to assist in the classroom. In addition, workshops and meetings are held both in the school building and at Teachers College, and teachers are encouraged to attend. Hopefully, teachers will develop close working relationships with their teacher-trainer.

Once the writing workshop is going well, the trainer leaves for several months, allowing teachers to find their own rhythm. Even when the trainer is not coming by to provide weekly support, teachers continue to lead writing workshops daily in their classrooms. After a while, the trainer will return to help with problems which have arisen during the interval.

Once the workshop is running smoothly, the staff developer and the teacher together select particular aspects of teaching writing to explore in more depth. Sometimes teachers from a building decide to work together on report writing or on weaving

literature into the writing workshop. During these "courses of study," teachers often meet with the trainer for informal lunch discussions. Readings are suggested, new ideas are invented, and a collaborative, pioneering spirit is infused into the work. The relationship between teachers and the Writing Project staff lasts for many, many years.

Who Can Participate?

The answer to this question varies from district to district. In some instances, the Project has a grade-level focus. Sometimes, for example, districts decide to begin in the primary grades, or in the junior high school. The Project as a whole, however, has a K-12 involvement. We firmly believe that the writing workshop is good for <u>all</u> students. In District 9, teachers of writing are working with special education students. In other instances, Project staff members are working with gifted and talented youngsters and with their teachers. The Project staff members would like to work with a wide range of students, but what matters most to the Project staff is that they work with interested teachers.

The Writing Project cannot always work intensively with every interested teacher in a building, but we do encourage <u>all</u> teachers to attend workshops and to begin the writing workshop in their classrooms. There are no boundaries that define which teachers can implement the ideas of the Project. During the year, a teacher-trainer will often take on several new teachers, while one or two other teachers shift into a less intensive form of participation. New teachers generally join the Project during the second and third years at the site.

What Must I Do if I Participate?

The Writing Project staff asks for three things. <u>First</u>, we hope that during the first two months you will try these methods of teaching writing without making a large number of alterations in them, trusting that we will later encourage you to invent and alter methods to reflect your personality and needs. This means that during the first few months, we ask you not to assign topics or use story starters, not to red-mark early drafts or ask for

perfect spelling in a rough draft. It also means that we hope you give an hour a day to writing three to five days a week, that the time and agenda for writing be predictable, and that you encourage students to interact with each other during the writing workshop. We know that the most difficult part will be to find time for the writing workshop, and we will help you with this.

Second, we hope that you will be willing to enter into a learning partnership with the Writing Project staff member who works in your building. You will be both a teacher and a student in this partnership. We need you to teach the Project staff member about your children, your learning style, and your agenda, but we also need you to trust that there is new and exciting information available on children's writing. Please try to have faith that these ideas can work in your classroom, and to be willing to flail about at something new - even to do this publicly - while the trainer watches and assists.

Third, we hope you engage your children in a learning partnership, and that you create a context where they feel safe experimenting and learning alongside you.

Essential Ideas on Teaching Writing

Before you volunteer for the Project and before classroom-based training begins, you are usually able to listen to a speech or attend a workshop which will convey some of our essential ideas on the teaching of writing. It sometimes happens, though, that a participating teacher does not receive this important overview. For this reason, we have selected and combined excerpts from Lucy McCormick Calkins' book, The Art of Teaching Writing (Portsmouth, N.H.: Heinemann Educational Books, 1986).

Investment in Writing

Teaching writing begins with the recognition that each individual comes to a writing workshop with concerns, ideas, memories and feelings. Our job as teachers is to listen and to help them listen. "What are the things you know and care about?" I ask writers, and I ask this whether the writers are five years old or fifty.

Each summer at Teachers College's two-week institute on teaching writing, participants write about love and fears and growing old. They write about what they know well, and what they don't know about what they know. They write about emigrating from Russia, about sailing in the Mediterranean, and about raising a learning disabled child. They do not write fake Peace Corps letters, make-believe book jackets, stories called "My Life As a Waterfall" or "The Day I Was a Pencil." They do not make plot outlines on the book they are reading, or send letters from one character to another, or write alternative endings for a book.

We, as adults, want to write literature more than we want to write about literature.

Our children are no different. They, too, have rich lives. In our classrooms, we can tap the human urge to write if we help students realize their lives are worth writing about. The workshop often begins, therefore, with children writing personal narratives. Soon young writers are experimenting with all the modes of written language. They choose not only their topic but also their genre. When we invite chldren to choose their form, voice and audience, as well as their subject, we give them ownership and responsibility for their writing. This changes the writing from an assigned task to a personal project.

Perhaps the greatest challenge in teaching writing is that we need to establish realistic, practical ways to restructure our classrooms into interactive workshops. Writers need opportunities to talk, to listen to each other, to work alone and in small groups. This requires a different sort of management system than now operates in many classrooms.

Teaching the Writing Process

A key idea in current approaches to teaching writing is the notion that, just as there is an identifiable sequence of activities in scientific research, there is also a sequence of stages which writers experience. Donald Murray says that all writers move between rehearsal, drafting, revision and editing. Most teachers are already familiar with these terms.

Often when I speak with teachers, I begin by asking, "If youngsters began a piece on Monday and ended it on Friday, what part of the writing process do you estimate would occupy them on Monday? Tuesday? Wednesday? and so forth?" As I move about the room, I hear teachers speculating whether rehearsal will take one day or two, and whether it is feasible to expect children to revise. Usually the consensus goes: Monday, rehearsal; Tuesday, drafting; Wednesday and Thursday, drafting and revision; and Friday, editing.

Of course, my question is a set-up and it is not like this at all. The shifts between rehearsal, drafting, revision and editing occur minute by minute, second by second, throughout the writing process. The writer thinks of a topic, jots down a few lines, rereads them. Dissatisfied, the writer may cross out a line and recopy the remaining text, making small changes. The piece still looks feeble. Back at the drawing board, the writer asks, "What do I want to say?" and this time, he or she jots down some notes. They are messy and so the writer recopies them. Already the writer has shifted from rehearsal to drafting to editing to rehearsal to editing.

Meanwhile, if the classroom is filled with thirty-five young authors, everyone is at different stages in their writing. On any given day, one or two children may edit and recopy a piece; others will begin a new one. Still others will be immersed in drafting. Some will need a peer conference; many will not. Some will toy with alternative titles; some will tinker with their lead sentences. Some will stall.

There is a tremendous range of activities in the writing workshop. Yet the writing process is not as complicated as it looks. In a sense, every writer is doing the same thing. They are each dialoging with their emerging texts. Writers pull in to write, then pull back to become critical readers of their writing, asking questions such as these:

- What have I said so far? What am I trying to say?
- How do I like it? What's good here that I could build on? What's not so good that I could fix?
- How does it sound? How does it look?
- How else could I have done this?
- What will my reader think as he or she reads this? What questions will they ask? What will they notice? Feel? Think?
- What am I going to do next?

When teachers ask questions such as these of children, children internalize them and ask them of each other in peer conferences and, eventually, they ask them of themselves during writing.

Scott is six. I watched him scowl as he reread his homemade book. "This story should go in the trashcan," he muttered. "See, the kids will have so many questions."

I SAW MY FATHER'S COLLECTIONS. THEN WE LEFT.

"I got through it wicked fast. The kids will say, 'What were the collections? What'd ya see?'" Scott's voice trailed off as he began to wind words up the margin of his page. He read the insert to me.

WE SAW BUTTONS, COINS, STAMPS AND OTHER STUFF.

"The kids will have questions still," Scott said, "but at least I got rid of some of them." Scott has become a reader of his own writing because he has internalized the responses given to him by his readers. Scott's teacher carefully and wisely structured the classroom so that Scott and his classmates would learn from each other as well as from their teacher. The pace, sound, tone and texture of life in classrooms does not happen by accident; they happen, instead, when the teacher provides a scaffolding which allows for the seemingly free-floating hum.

Structuring the Writing Workshop

I used to think that in order to teach creative writing, I needed to have a creative management system. I thought creative environments, by definition, were ever-changing, complex, and stimulating. And so every day my classroom was different: one day we wrote for ten minutes; another day, not at all. Sometimes students published their writing; sometimes they didn't. The classroom was a whirlwind, a kaleidoscope, and I felt very creative. Rightly so. My days were full of planning, scheming, experimenting, replanning. But meanwhile, my children waited on my changing agendas. They could not develop their own rhythms and strategies, for they were controlled by mine. They could not plan, for they never knew what tomorrow would hold; they could only wait.

I have finally realized that the most creative environments in our society are not the kaleidoscopic environments where everything is always changing and complex. The most creative environments in our society are, rather, the predictable and consistent ones: the scholar's library, the researcher's laboratory, the artist's studio. Each of these environments is deliberately kept predictable and simple because the work at hand and the changing interactions around that work are so unpredictable and complex.

There is no <u>one</u> way to structure the writing workshop. Instead, each teacher must design a consistent, predictable pattern which works for his or her needs. But every teacher will need to wrestle with issues of materials and rules and, most important, of time.

The writing workshop generally involves an hour a day, every day. Some readers will gasp when they see this. No wonder. Sustainment and craftmanship are essential in writing well, yet they run contrary to the American way. We live in a first-draft-only society; a land of mail-order diets, frozen waffles and disposable razors. There is little time in our society for sustainment, for

knowing what it is to do one's best and then make one's best, better. This is especially true in our schools, where the day is divided into tiny tasks and units of study. Graves says the school day is characterized by the cha-cha-cha curriculum. Writing process requires a radically different pace than we are used to in schools.

But time is our scarcest resource. Teachers often ask me, "How do I squeeze writing in on top of everything else?" My suggestion is simple: don't. Instead of squeezing one more thing into the crowded curriculum, I suggest we each take a good hard look at our school day. What needn't be there? My husband and I recently moved from one town to another, and the thing which surprised me most about the move was the amount of junk we had accumulated. We took fifteen carloads of trash to the dump. Sometimes I think that if we as teachers want to move on, we need to take carloads to the dump. Most of us have things in our curriculum we no longer need - about which we no longer feel strongly. It is only by cleaning out some old things that we can give the time and space to new ones.

My suggestion to those readers who hesitate to give an hour a day to writing is that you take whatever time you have and clump it together. Instead of writing one day a week for a year, write four days a week for a half-year. It is almost impossible to create an effective writing workshop if students write only once or twice a week. On Monday, Emmanuel begins piece about how he stayed overnight with a friend who lives in a private house. If Emmanuel doesn't see that piece until Friday, it will be hard for him to sustain an interest in it, and harder still to remember questions his friends asked during a conference. When writing is only once or twice a week, children end up writing about Halloween when Christmas vacation is upon them. It is like a sport. If we jog only once a week, it is hard to break the inertia. But if we jog every day, it becomes easier and easier; we get into a rhythm; we find our stride.

It is also important that writing time be scheduled in a predictable, consistent way. When students

can plan for their next workshop, they can become strategic writers, saying, "I'll just write a sketchy draft for now, and tomorrow, I'll redo the sections which seem stupid." They can also make plans to confer with a friend, or put aside a piece until later. But if the time and schedule of writing workshops are always changing, always haphazard, children wait for our changing agendas.

There are many ways to structure the writing workshop, but in many New York City classrooms, teachers begin by gathering youngsters together to give them a tip about good writing, then teachers send students off to draft, revise and to confer with each other. Meanwhile the teacher moves around the room, talking with individuals about their writing.

Only when most of the children are personally interested in their writing, and when the structure of the workshop is clear and consistent, do teachers have a chance to move about, talking with individuals. Simple, clear rules and expectations are essential, and each teacher needs to choose rules and rituals with which he or she can live. Some teachers, for example, find it helpful if the workshop begins on a quiet, calm note rather than with a flurry of disorganized energy. These teachers, therefore, would want to spend time early in the year helping children know their expectations for the manner in which they come and go from the central meeting area in the room. Other teachers may suggest that the workshop begin with five minutes of silent writing.

Many readers will want to ask, "While we talk with one child, what are the other thirty-four children doing?" Questions such as this one, however, are best answered in a real classroom. For this reason, our training moves quickly from workshop settings to the realm of real classrooms.

Methods of Staff Development

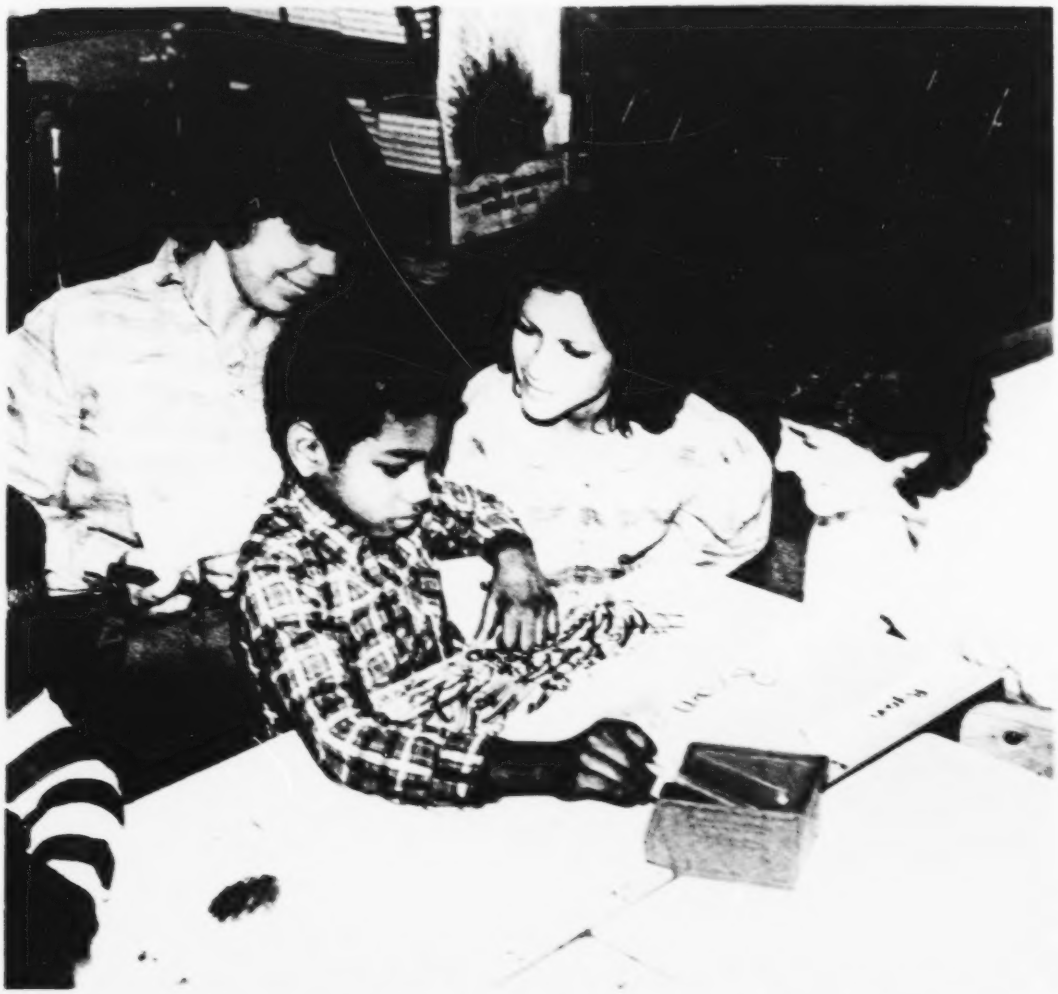
The Launch and Other Demonstration-Lessons

Teaching writing, like riding a bike, is an orchestrated activity. In both activities a great many interconnected things happen at the same time. It is hard to dissect either bike riding or teaching writing into small, self-contained units of study. To teach writing with success, a teacher needs to know about a huge number of interrelated subtopics. Demonstration-teaching allows us to illustrate the interconnectedness of the writing workshop - to teach forty things at one time, and yet to do this in a way which still allows the workshop to maintain a simple, natural, easy feel. Just as we do not teach each of the component parts of bike riding separately, but instead teach bike riding by imprinting on the learner an embodied sense of "this is what it feels like to ride a bike," so, too, we try to give teachers a sense of what a successful writing workshop feels like. When we launch a writing classroom, teachers quickly find themselves moving around the room, conferring with young writers. We return on consecutive days until the momentum of the workshop is such that it can carry on without us.

Demonstration-teaching helps us convey the intangibles which are at the heart of teaching writing. Often teachers notice little things like our tone of voice. At the end of one demonstration a teacher said, "I'm beginning to realize that I've had a hard year and I think I've hardened to the kids. I get sarcastic with them. Shelley (the trainer) has a different way of disciplining."

Although more information is probably conveyed through demonstration-teaching than any other aspect of staff development, these "launches," as we call them, have their share of problems. As soon as four or five teachers file into a particular classroom, ready to observe, the problems begin. It can feel awkward standing crowded together at the back of a classroom. If you are an observing teacher, you may wonder whether to stand or sit, and you may wonder

what you should be doing and noticing. One teacher explained, "I felt so big, like the six of us were towering above all those kids." When the demonstration-lesson takes place in your own classroom, the problems are sometimes compounded. It can be unsettling to see someone else taking your rightful place at the front of the room. You may want to step in to hush a child, or to tidy up an area. You may feel self-conscious about having so many observers in your room. It's hard not to worry whether your colleagues have noticed the crumpled paper under the bookcase, or to wonder if they've admired your bulletin boards.



Ideally, the Writing Project trainer should help you feel more at home with the idea of learning by watching someone else's teaching, but often the trainer's hands are full with the challenge of helping a new group of youngsters connect with writing.

We hope, therefore, that this guide can answer some predictable questions and ease concerns sufficiently so that the demonstration-lessons can become enjoyable and helpful. It may help to know:

There is a predictable structure to what you will watch during the demonstration-lessons. Each day, the trainer will probably begin by gathering the children together for a brief chat about their writing. Often we call these meetings "mini-lessons." This is followed by a workshop where the trainer moves around the room, talking with the children as they write. The workshop ends with a share session - a time for the class to listen and respond to one student's writing. The structure of the demonstration lesson will, we suspect, become the structure of the writing workshop which you will lead in your classroom. Later, you may alter the structure so that it better reflects your own teaching style and your children's needs.

Your role as observer will change during each part of the demonstration workshop. During the mini-lesson, you'll probably want to pull a chair in close, so you can listen as the trainer speaks to the children. Within a week, you will probably be leading mini-lessons of your own, so you'll want to notice little details about them. These include:

- How does the trainer create an aura of importance around the mini-lessons which says to children, "You'll want to listen to this"?
- What does - and doesn't - the trainer do to draw in the children who are not listening?
- What are particular children probably thinking during the mini-lesson?
- If you were to do a mini-lesson, how would it differ from the trainer's? Are the differences consequential?
- What surprises you about the mini-lesson?
- How does the trainer connect the mini-lesson with what the students will be doing at their desks during the workshop? How does the trainer keep the mini-lesson brief?

Many teachers choose to take notes during this and subsequent parts of the workshop. We find this makes our discussions with you afterwards more specific and helpful.

Once the mini-lesson is over, the trainer will move about the room, talking with the students about their writing. For the observing teacher, learning by watching becomes more difficult during this time. Often teachers are unsure whether or not they are expected to listen in on these quiet conversations. The answer is a resounding yes. Please shadow the trainer closely; try to see the range of responses we give to work-in-progress. During and after a conference, the trainer will give you a synopsis of what he or she was trying to do, whether the conference felt effective, and how else it could have been done. You may want to jot down questions and reactions to discuss later when there is more time.

Sometimes teacher/student conferences look deceptively simple. It may help to observe these conferences with specific questions in mind. The questions might include: How does - and doesn't - the trainer urge on a reluctant writer? What does the trainer say to encourage youngsters to reread and rethink their writing? What does - and doesn't - the trainer do about errors? In a good conference, the child's energy should go up, not down. What does the trainer say or do which raises the child's energy for writing.

If it seems like a particular child is swamped by observers, there are other things you can do during the demonstration-lessons:

- Walk around the room, jotting down the range of topics.
- Watch the way children interact with each other as they write.
- Step back and observe the range of activities in the class as a whole, or the way in which the trainer moves about through the classroom. Notice the length of conferences, the number of children who are somehow "touched" by the trainer, and the ways the trainer tries to maximize his or her time. How could you improve upon what you see?
- Be sure to take notes on all the things you notice and the questions you may have. These notes are helpful during the meeting with the trainer after the launch.

The writing workshop will probably end with a share meeting. The class gathers together, usually on the floor, and the students have a chance to listen and respond to one student's writing. We use these meetings as a place to coach children on the skills of peer-conferring. Often the children speak softly and so, again, you'll want to pull in close.

Our hope is that, from the early demonstration-lessons, you develop a feel for the sound, pace, and life force of an effective writing workshop. You will not have seen brilliant, flawless teaching; but we hope that you learn from what doesn't work as well as from what does work. Especially, the demonstration-lesson invites you to think about simple but crucial issues such as these:

- What to say to a young child struggling to get the first ideas down on paper
- How to encourage children to make the decisions that come with being an author

- Ways another teacher encourages inarticulate children to speak
- Some methods for encouraging children to listen well to each other
- The tone of voice another teacher uses in talking with young writers
- How the space of the classroom can be used to create a workshop atmosphere

We make a point of asking teachers not to whisper to each other during the demonstration-lessons because it changes the feeling in the room when there are a lot of adults talking. If you want to discuss what you see, it works better if you step into the hall.

We also ask that you refrain from interacting with children during the demonstration workshop. The trainer's purpose is to illustrate how a writing workshop operates with one teacher in the room. It defeats the purpose if several teachers are conferring with students.

Finally, although we work with children during a demonstration-lesson, our ultimate goal is not to give the children one good writing workshop, but instead to use the classroom as a forum for showing you what a writing workshop feels and sounds like. If you see the demonstration-lessons as a time to tidy bulletin boards, take attendance, run errands and so forth, then it is hard for us to use the workshop as a way to share teaching ideas with you. If you are not available to observe the demonstration-lesson, we wait and begin when you are ready.

Many observing teachers will watch a launch in someone else's classroom. If you are one of these teachers, you'll be thinking during the demonstration days about how you will get your own class started. It's important to us that the workshop be successful for both you and the children. The worst thing that can happen is for you to feel pressured to begin immediately and end up nervous and overwhelmed. A lot of the problems are predictable. With early planning, they can be avoided. Therefore, you'll want to get as much help as possible from the trainer before you launch your own class. Some teachers meet with the trainer before school; others set aside lunches or preps; still others phone for help during the evening.

Beginning the Workshop in One's Own Class

Before beginning the workshop, there are some questions you will want to ask yourself:

- When will writing time be scheduled? Remember to maintain a consistent time for writing and to inform children about that schedule. Ward off interruptions. Please talk honestly with the trainer about scheduling difficulties.

- What will be the agenda for the writing workshop? Will you begin with the mini-lesson, then the workshop, then the share meeting? Do other alternatives seem better?

- What clear expectations can you convey about each section of the workshop? For example, children may be told that they do not bring anything to the share meeting except their drafts, and that they place these on the floor in front of them rather than rattling the papers about in their hands. Other simple rules and expectations can also be conveyed during the early workshops. Consider these potential problems:

  - coming and going from the meeting areas;
  - finding one's writing folder in the box of thirty-five folders;
  - when the child says "I'm done" and it is time for editing;
  - when children need more paper;
  - when the final draft is completed.

- Do you have the necessary materials? How will they be given out? We recommend putting a small variety of paper out in a writing corner and asking children to get paper as they need it. It is also crucial to have folders ready, so children can file their completed work. Young children will need crayons or thin marker pens, and they'll need paper which encourages drawing as well as writing. If possible, it is helpful to have tape and a working stapler. These allow children to add new chapters, pages, and inserts to their work.

Over time, some teachers rearrange their classrooms to make them more conducive to the workshop. These are some suggestions:

- You may want to consider having space for large group meetings. Don't expect to move furniture daily, as this only adds to the inevitable chaos of a writing workshop.

- It's helpful to set aside an area where writing materials are accessible to students. Students should be able to move to and from this area without disturbing others who are working.

- You may want to consider desk arrangement. Some arrangements make it easy for us to move about while conferring with individuals. There are a few arrangements which make teacher/student conferences difficult.

THIS *is usually preferable to* **THIS**

- Your students will be producing great quantities of writing, and you will want a place where that writing can be read by others. Teachers often use a bulletin board, posting work low enough for students to read. A bookshelf in the classroom library, a reading table where writers can read and write responses to each other, and photo albums for finished drafts have all been used successfully by various teachers.

Classroom Coaching and Collaboration

In our staff development work, we quickly move from demonstrating, from showing and explaining, towards a more reciprocal relationship between two professionals. Before long, we are visiting classrooms once a week, and using those visits as an opportunity to learn alongside you.

Often teachers tell us, "In fifteen years of teaching, no one has come into my room and shared my students with me." Teaching can be a lonely profession. It is almost unheard of for a teacher to be able to work alongside another professional within the realm of the classroom.

Yet when professionals are able to work side by side in the classroom, the room becomes the best possible place for professional learning. The children become our instructors, showing us how we can help them learn.

The teacher/trainer relationship is unique in that it allows for this sort of professional sharing. Teachers and trainers look together for ways to help students develop as writers. As a team, the trainer and the classroom teacher test out new teaching strategies, observe student responses, and develop a sensitivity toward children as writers. Sometimes they select a crucial problem in the classroom and devote four visits in a row to that problem.

It is hard to describe the follow-up visits in detail. There is no formal structure to them. The trainer and the teacher are developing a relationship, learning ways of working well together. There is no consistent pattern to the visits, but they often include these components:

. The trainer arrives in the room at a pre-arranged time and finds the class is already working on their writing. The teacher and the trainer talk quietly for a moment or two. "How's it going?" the trainer asks. The teacher gives a quick update on his or her progress. "What can I help you with?" the trainer asks.

. A concern is identified, either through talking or through a five-minute observation of the class. For example, perhaps there is a rather obvious problem, such as the fact that children's attention is roaming and their work is unfocused. After watching, the trainer may suggest that one reason for this is that when the teacher moves about the room, conferring with individuals, the conferences are so long that the teacher only reaches a few children. The agenda for the follow-up visit is therefore decided. The trainer and the teacher will work on ways to abbreviate the conferences.

. If the agreed-upon focus of the visit is on ways to abbreviate teacher/student conferences, the trainer may first demonstrate two or three quick conferences, talking with the teacher about each one. Then the teacher may try several, and again each quick conference is discussed.

. Meanwhile, the class will be demanding attention and several other small issues will probably come up. For example, during the quick conferences, children may often interrupt the trainer and the teacher with requests, such as "Can I get another sheet of paper?" or "Can I sharpen my pencil?" The trainer suggests that these interruptions may be a recurring problem and brainstorms possible solutions with the teacher.

. Ideally, a little time outside of the classroom has been set aside for the teacher and trainer to talk together about issues which have come up in the workshop. We do not insist on this time because usually it encroaches on a teacher's lunch or prep time, but we want you to know we always welcome opportunities to talk outside the classroom. We

will arrive early before the school day begins, we will stay late, and we will be willing to help through phone conferences. Please let us know if and when you are available outside the classroom.

Here are some small ways in which the follow-up visits can be more effective:

. You may want to swap phone numbers with the trainer in the event you need to talk between visits.

. Often the trainer will have a mailbox in the office. This provides another way for you to communicate with him or her. You may place a child's piece of writing in the box, or warn the trainer about a concern you will want addressed during the day's visit, or you may want to notify the trainer about a schedule change. The trainer cannot often change schedules once they have been set.

When It Seems the Workshop Isn't Working

Many teachers approach us in despair after they have spent several weeks trying to get the writing going in their own classrooms. "When I watched you demonstrate it looked so easy," one teacher explained, "but everything is falling apart in my room. The children all tell me they're finished, even after they have written only two sentences. One boy has been sitting for two days with a blank page in front of him. The room gets so noisy it gives me a headache." This teacher has captured what many others feel when faced with the challenge of maintaining successful workshops in their classrooms.

Most of the questions and concerns are best answered in person. For this reason, teacher-trainers return to a class one day a week. Trainers try to come at the same time each day and on the same day of each week, and this allows teachers to plan for their visit and to use the time well.

It may help, however, to list teachers' most common concerns and respond briefly to them:

1. "The kids are finishing pieces so quickly. What do I do with all these pages of less-than-great writing?"

It may help to know that this happens in almost every classroom. Children are not accustomed to lingering over a piece of writing, perfecting each line. Even when given a great deal of time for writing, they at first continue to crank out simple, first-draft pieces, and to write as if they had only ten minutes for writing. It helps to anticipate that this will happen, and to have folders ready for storing the vast number of pieces.

Don't worry a great deal at first about the quality of the written products or about the amount of revision and editing. The first task is to show children how to carry on during the workshop. They need to learn new rules, rituals, and expectations. They need to learn to choose topics, to become comfortable writing for longer periods of time, to postpone a concern for error until it is time to edit, and to trust each other as readers.

Only gradually will they develop a feel for good writing, an interest in craftsmanship, and a knowledge of revision strategies. When teachers try for too much early on in the year, children approach writing with anxiety. They are not clear about what is expected of them. They worry and the workshop loses its most important quality - joy. Therefore, we recommend that, even if the writing is not very good, enjoy it and celebrate it. Find easy ways to publish, and give children a sense of belonging to the world of authors.

2. "I never seem to know what to say in conference."

Every writing teacher has felt this way. Learning to confer with students does take time. It may help to know there is no one perfect way to respond to a child.

Try not to worry too much about what to say, but instead, try to focus on listening well. Our first job is to listen, to enjoy, to laugh, and to ask questions which clarify what the writer wants to say. If you can occasionally take writing folders home and try to think about the patterns you see emerging in a child's work over time, this long-range view of the child's progress can inform what you do in conferences. Notice especially the breakthroughs the child has made, the small triumphs, the new risks, and comment on these in conferences.

3. "What can be done when children claim to be conferring with each other, but are really just talking?"

In order for our students to become helpful writing partners for each other, we must allow them to have peer conferences even before they know what to do in them.

Expect the early conferences to be diffuse. It's only with practice and attention that children learn how to use these interactions to help the writing. In the meantime, it is not so bad for children to have the chance to chat about writing, to share a joke, to make friends with other writers.

4. "I don't feel like I can get around quickly enough to help all my children."

Teachers find it helpful to notice how many conferences a trainer has in a workshop. You will notice that trainers are apt to have many quick conferences as well as several longer ones. This balance is important, and it is sometimes a difficult skill to learn.

The tendency in the beginning is to listen to the piece of writing and then to talk at great length about the story. These conferences can become tedious and often they do not extend what the writer is doing. Knowing how to have short, effective conferences is a skill that takes time to acquire. The trainer will be helping you with this over the course of the year. There are strategies you can use, though, that would help you immediately:

. Begin the workshop with a quick canvassing of the room. Stop at each cluster of desks to check in. Find out where students are in their process. These tiny conferences allow you to read the pulse of your class.

. Try to confer in different places in the room. Rather than talking with five children at one table, see one child at each of five tables. This allows you to have at least peripheral contact with more children.

. If you're teaching something to a child, encourage nearby students to listen. In this

way, one-to-one conferences can become opportunities for enriching the work of all students in a cluster.

. Read through the folders outside of writing time.

. Allow children to use one another for assistance. Don't think of yourself as the only writing teacher in the room!

5. "My children tell me, 'I'm done!' Yet, when I look at the writing, there are a million problems with it."

The child determines when to say, "I'm done. This is my best." If we return papers they view as finished with suggestions for revision, children quickly learn that their goal must be to meet the teacher's standards.

Yet we do not want to accept poor work. One of our ongoing challenges in the workshop is to create an aura which says to children, "This is a place for excellent work." We can support these high standards by being astonished when anyone does less than their best. "Why would you want to do less than your best?" we can ask, as if stunned.

6. "What do I do about a child who doesn't want to write?"

We often tend to focus on the children who are slow to start, pouring our attention onto them, giving them lots of strategies for choosing topics, nursing them along. Others in the classroom quickly learn that the best way to earn attention is to become a reluctant writer.

Our suggestion is to concentrate your efforts first on the children who are writing eagerly, and to build a climate of energy in the room. Once there is a contagious involvement in writing in the room, it is easier to bring more reluctant writers in from the sidelines.

7. "Where do I get ideas for mini-lessons?"

Mini-lessons can come from a number of different places. For example, many teachers ask themselves, "What is one child doing that others can learn from?"

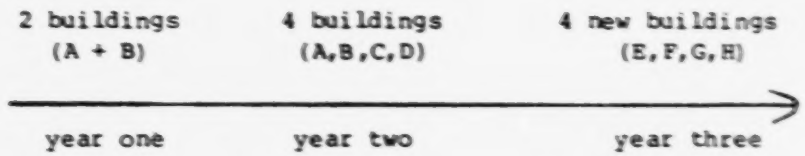
A mini-lesson may consist of a teacher reading literature aloud, or giving tips on the logistics of the writing workshop. In some mini-lessons, a child talks about a strategy he or she used during editing. In time, the challenge will become how to choose the single most helpful mini-lesson, but this takes time. Be patient.

The Second Year—and the Third, Fourth, Fifth . . .

In this Project, we do not want a fleeting involvement with you and your school. We want something more. We want the chance to join you in exploring new territories in the teaching of writing. We want to encourage you to bring your own talents and flair to the workshop, and we want the opportunity to extend what we know about teaching writing by probing, exploring, questioning, and experimenting.

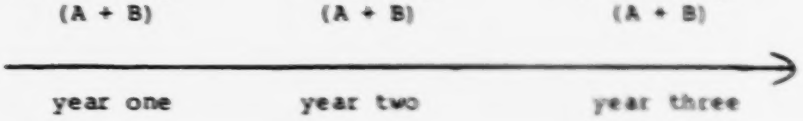
At a recent meeting, district-level coordinators of the Project were each asked to sketch out a hypothetical timeline of how they foresaw the

Project's future development in their district. Most of the timelines looked like this:



In education, we are apt to equate progress with expansion of numbers. The drive to move into new buildings is particularly strong in New York City where there are 60,000 teachers and 1,000 buildings.

In the Writing Project, however, we have a different vision for how to effect city-wide change in the teaching of writing. Our ideal timeline for a district might look like this:



At first glance, this may look like no progress at all, but we find that the really exciting growth happens slowly, and occurs within teachers and within the culture of a school building. A closer look at our ideal timeline may show this:

First Year: Five teachers within Building A begin writing workshops in their classrooms. One finds this style of teaching isn't suited to her at this time; she takes a few ideas from the Project, but her involvement becomes peripheral. The other four teachers have problems and difficulties with the workshop, but many of these are resolved over the course of the year. In fact, these teachers become excited enough about the workshop that some of their colleagues ask if they, too, could join the Project. The trainer and the original group of teachers begin work with three of these new people.

Second Year: At the start of the year, the same eight teachers are involved in the Project. Of course, these teachers will want to begin the workshop during the first week of school even if the trainer isn't scheduled to come until weeks later.

When the trainer does arrive, several teachers will want to again study the essentials of launching a writing workshop; others will feel they are ready to move on to a new emphasis. In discussing this with the trainer, perhaps they decide to focus on report writing and research skills. For a while, the children may continue working on personal narratives while the teachers and trainer meet during prep periods to plan for the research unit. By mid-October, children begin writing reports, and the trainer and teachers develop ways to extend what the children are doing.

Meanwhile, several "new" teachers have attended the Teachers College Summer Institute and have now joined the Project in the building. They are learning not only from the trainer but also from the other teachers.

Later in the year, the teachers take on other shared areas of interest. Parents may help plan an Authors' Day, a newsletter may begin to be circulated, a publishing house may be set up in the hallway....

Third Year: The trainer and teachers decide to take on new areas of focus. One area may be poetry; another may be the general problem of helping students improve the quality of their work. A sub-group may begin to work with reading-writing connections. Meanwhile, "new" teachers are linking up with experienced writing teachers.

The building also becomes a training site for other buildings in the district. Principals from other buildings visit classrooms in Building A. Two teachers from Building A are hired to lead workshops on writing process within the district. Another teacher is awarded a Teacher-as-Researcher grant from Teachers College and meets weekly with skilled writing teachers from throughout the City.

Most importantly, a study network forms in the building. Several teachers begin to have lunch together on Wednesdays to talk about ways literature can be woven into the writing workshop. Another group of teachers arrange ways for their children to work with each other.

As you can see, we recognize that once the Project has begun in a building, teachers' needs diversify. Although we branch into new areas of interest, most teachers also continue to want help with the essentials of effective writing workshops. It is tremendously exciting to have the opportunity to learn from the past year's mistakes and successes, and to do this learning alongside professional colleagues.

Above all, we hope that during the "graduate" years in the Project, our work together begins to affect the climate in the school building. Although we are thrilled to see growing evidence in a building that children's writing is celebrated, we are even happier when we see that teachers' professional development is celebrated as well.

Glenda Bissex, a writing researcher, once said, "In my ideal building, at the end of the day principals would ask, not 'What did you teach today?' but 'What did you learn today?'" In our ideal building, teachers are reading, attending conferences, visiting each other's classrooms, studying children's growth in writing.... We believe Seymour Sarason was right when he said:

> It is no surprise that teachers aren't as alive or stimulated as they might be. Schools are not created to foster the intellectual and professional growth of teachers. The assumption that teachers can create and maintain those conditions which make school learning and school living stimulating for children, without those same conditions existing for teachers, has no warrant in the history of man.

With your guidance and help, perhaps we can make a difference.

Suggestions for Principals

The Writing Project has flourished in the buildings in which administrators have wrapped both the participating teachers and the teacher-trainers in support. The following are ways of strengthening the staff development efforts in your building.

Ways to Support Participating Teachers

- This is a difficult course of study. Therefore, it will be helpful if you can free participating teachers from other time and curriculum pressures, especially when the teachers are beginning their work with the Writing Project. Perhaps the participating teachers can skip, or postpone, their turn at an assembly program or a bulletin board display. It is also helpful if participating teachers are not pushed into major curricular reform in more than one area at a time.

- Let your teachers know that you will support them if they eliminate isolated skill and drill work in the communication arts in order to make time for a daily writing workshop.

- Recognize that the writing process approach is different from other approaches to teaching writing (even from those which use similar terms!). Don't try to merge it with language arts programs which are not compatible with a process approach.

- Visit classrooms during demonstration-lessons, and then again when teachers are running workshops on their own. By showing teachers that you are eager to learn from the teacher-trainer, you can encourage teachers to be comfortable with the student status which they will feel when the Project begins.

- Be patient and encourage teachers to be patient. Remember that the good things in life take time; let teachers know that this Project provides them with several years of support, and that they will continue forever to re-shape and re-form their ideas on teaching writing.

Ways to Support Teacher-Trainers

- If you are too busy, allow someone else in the building to parent the project. An assistant principal, a cluster teacher, or sometimes a classroom teacher can be the person in the building who coordinates the trainer's work with the teachers.

- Appreciate that the teacher-trainer's time is limited and therefore very precious. Your organizational know-how will be needed for efficient scheduling and coverage when necessary.

- Anticipate and avoid unnecessary interruptions during demonstration-lessons and during follow-up visits.

- Encourage teachers to participate in the full range of staff development activities, including city-wide workshops, visits to other writing classrooms, lunch meetings, and the Summer Institute. Allow teachers to anticipate and plan for these occasions by informing them of the dates well in advance.

- Help the trainers to make workshops and meetings into special times. Little things like giving the trainer a tray for cookies, use of a coffeepot, and an airy room, can mean a great deal.

- Be available for frequent informal chats with the trainer. Let the trainer know your concerns and suggestions, and if the trainer cannot help you, let Lucy Calkins, the Project Director, or Steven Tribus, the Director of Communication Arts, know of your concerns. The phone number at Teachers College is (212) 678-3931, and at the Central Board (718) 935-4207.

- Make a commitment to the belief that schools must become places not only for students to learn, but also places for teachers and principals to learn. Perhaps you can set aside a shelf in the school library for professional texts, or arrange common preps so that participating teachers can talk about their concerns, ideas, and plans.

Ways to Learn About Teaching Writing

When teachers first participate in this staff development work, they often equate the Writing Project with the particular trainer who works in their classrooms. Although the relationship between trainer and teacher is at the heart of our work, the Project has many facets. This means that our work together need not begin and end with the trainer's involvement in a classroom, for every teacher in the city (and beyond) is invited to participate in aspects of the Project. These include:

The Project Office

The Writing Project is housed in offices on the third floor of the Horace Mann Building, Teachers College. Visitors should look for the red door at the corner of 120th Street and Broadway, and then come up to the third floor. Inside the Project Office is a library of books and a huge collection of articles, as well as offices for the trainers, researchers and administrative assistants in the Project. On Thursdays, the entire staff spends the day together, and occasionally visitors observe these Thursday sessions.

The Summer Institute

For the past several summers, hundreds of teachers (and parents, principals, professors, writers, etc.) from all over the world have gathered together for a two-week Institute in early July. Each day of the Institute has begun with a keynote address by Professor Calkins, Director of the Writing Project, followed by grade-level workshops led by master teachers, and then by writing groups, led by writers from the New York City area. The Institutes have been both information-filled and intensely interactive. Several hundred people have returned for a second and third summer.

Saturday Sessions

On each of three Saturdays during the school year, more than a thousand teachers convene at Teachers College for a day of workshops on teaching writing K-12. Everyone is invited to attend these sessions; they are free, there is no registration involved, and they are informal. The day begins with a brief keynote, usually by Professor Calkins, but sometimes by guest speakers. Then there are three hour-long slots, with at least twenty-five different workshops offered in each slot. People often bring lunch, or they buy it in the cafeteria, and the day ends with a party in the courtyard.

Visiting Days

Just as it is difficult to assemble a jigsaw puzzle without having seen the cover photo, it is also difficult to begin a writing workshop without having seen a successful writing classroom in operation. In some schools, teachers can observe successful writing workshops by visiting classrooms in their own building, and we encourage this. Often, however, teachers have found it helpful to attend one of the regularly scheduled Visiting Days. The days are carefully planned so that teachers can observe in three or four classrooms and then attend a workshop in the District Office.

Visiting Days are held in several districts and information about them is available by writing to either the Writing Project, Teachers College, Columbia University, New York, NY 10027 or the Division of Curriculum and Instruction, Communication Arts Unit, 131 Livingston Street, Brooklyn, NY 11201.

Workshops

Throughout the year we hold many special workshops. These are generally open to any interested people from participating districts. Information about these workshops is conveyed to teachers through the trainer and through the district's coordinator. One year, for example, there might be workshops on poetry, reading-writing connections, revision in the upper-elementary and junior-high grades, and early writing. Special sessions are also provided for principals and for change agents.

Teacher-as-Researcher Project

Each fall we offer $750-$1,000 scholarships to twenty-five teachers who want to learn more about teaching by watching and listening to their students. We view these grants as awards to master teachers, and as invitations to these professionals to extend both their learning and their contributions to the field. In the past, teachers have used these grants to learn about what happens when an author works closely with their class; to create an ongoing support network among teachers; to involve children in poetry; to observe learning disabled students as they write, and to study their own growth as teachers. Teacher-researchers have written articles which have been published in Early Years, Language Arts, and Learning. A few highly competitive grants, of $1,500, are given to second-year teacher-researchers. All of these grants are made possible through funding from the New Ventures Committee of the Edwin Gould Foundation for Children.

Writing Groups and Courses

Small, interactive writing workshops have always been a crucial part of the Summer Institute. Because we have found that nothing transforms the teaching of writing more than opportunities for teachers to become involved in their own writing, we have recently begun to offer these during the school year. A writing course is offered each semester at Teachers College. The fall course, Writing: Poetry, is taught by Georgia Heard. The spring course, Writing: Non-Fiction, is taught by Ralph Fletcher. These courses are offered, for a fee, through the Office of Continuing Education at Teachers College.

Coordinator Meetings

In each of the participating districts, there is someone who acts as our coordinator. This person may be the Director of Curriculum, the Director of Funded Programs, the Communication Arts Coordinator; in at least one district, it is a cluster teacher. In each instance, the coordinator parents the Project in that particular district. We see this person as absolutely crucial to the success of the Project, and we therefore have Coordinator Meetings approximately once a month. These meetings have a closer resemblance to workshops than to most administrative meetings. The purpose of the meetings is for all of us to develop wiser ways of helping teachers, and to use the Writing Project as a way to rethink all of our staff development work.

Parent Literacy Project

Over time, each district develops its own individual identity. In District 5, the Project has taken a new direction. With support from the Valentine Perry Snyder Foundation, two Project people are working with writing-process teachers in an effort to create a Parent Literacy Center. In this Center, we are creating reading-writing workshops for parents, while helping parents learn ways to extend what their children are accomplishing in reading and writing. We anticipate that this project will eventually spread beyond District 5. Because the Parent Literacy Center will be alongside writing classrooms, we anticipate that parents will also volunteer as teaching aides in the classrooms.

Videotapes of the Writing Classrooms

The staff of the Writing Project are creating videotapes which convey to teachers the texture of life in good writing classrooms across the City. The first tape, sponsored by the New York City Board of Education, is already completed. Titled "Our Youngest Writers," this documentary is aimed at K-1 teachers and is available through the Office of Media and Telecommunications in the Division of Curriculum and Instruction at the Board of Education. The second tape, entitled "The Writing Workshop: A World of Difference," is available through Heinemann Educational Books and provides a broad introduction to teaching writing K-8.

Leadership Groups

Several small groups of teachers meet with us weekly in order to develop more effective ways to establish and lead learning networks within their own buildings. These groups also function as support systems for the teachers involved.

Network Meetings

In many Project buildings, teachers have formed their own learning networks. Sometimes these networks meet in buildings over lunch; sometimes they meet in people's homes during the evening. Most networks are led by a teacher-facilitator and in some of them teachers keep logs in which they reflect upon their own teaching. Usually networks take on topics of study such as reading-writing connections, responding to student writing, or poetry.

Project Newsletter

The Writing Project has a newsletter which is distributed quarterly. It contains regular columns - Recommended Readings, People and Places, Bulletin Board, and Reflections by the Director. It also contains feature articles which keep interested people informed about the Project's various activities.

Suggested Readings

Calkins, Lucy McCormick. **The Art of Teaching Writing**. Heinemann Educational Books: Portsmouth, New Hampshire, 1986.

Calkins begins with the question, "What is essential in teaching writing?" and then brings those essentials to life in real classrooms. The book is widely encompassing, with chapters on poetry, fiction and report writing, and with extensive sections on reading-writing connections, writing development and teacher-student conferences. Readers will find that the book is filled not only with workable suggestions but also with the faces and voices of New York City teachers and children as they work in their classrooms.

Calkins, Lucy McCormick. **Lessons from a Child: On the Teaching and Learning of Writing**. Heinemann Bducational Books: Portsmouth, New Hampshire, 1983.

Through this story of one child's growth in writing, Calkins captures the drama of growth in a writing classroom. The central figure in the book is a young girl, Susie, who struggles with issues such as topic choice, revision, and report writing, as well as with relationships within her writing classroom. Readers will also identify with Susie's teachers. Each of these women struggles with universal concerns: when to discipline, how to guide, what to say ... and ultimately, how to follow the cues children give us.

Elbow, Peter. **Writing with Power**. Oxford University Press: New York, 1981.

This book is full of wise tips on how to write honestly and with power. Elbow writes with overflowing warmth, with rich details and an excess of ideas. The book is a resource which can be dipped into often, and it is especially helpful for teachers of upper-elementary and secondary school students and for people who are willing to delve into their own writing. Although Elbow is best known for his advocacy of free-writing, he also suggests a myriad of rehearsal and revision strategies.

Graves, Donald. **Writing: Teachers and Children at Work**. Heinemann Educational Books: Portsmouth, New Hampshire, 1983.

This book has become an important handbook for teachers who want specific tips on teaching writing. Most chapters contain a collage of verbal pictures, each depicting either a teacher, a student, or both. Woven throughout these portraits, Graves includes tips and insights for teachers who want to turn their classrooms into writing workshops. The book draws especially on Graves' work (with Calkins, Sowers and Giacobbe) in a New Hampshire elementary school.

Murray, Donald. **Write to Learn**. Holt, Rinehart & Winston: New York, 1984.

This is only one of many books by Donald Murray, a leading figure in the field of teaching writing. This book is special, however, because readers will find they cannot read without their fingers beginning to itch for a pen. In his warm, human way, Murray soothes our fears of writing and calls on us to explore our own potential as writers. Those people who must do their own writing, however, will still learn an enormous amount from Murray's discussion of strategies for good writing and from his examples of his own process of writing to learn.

Zinsser, William. **On Writing Well**. 2d ed. Harper and Row: New York, 1980.

This book is an excellent resource for teachers who want to learn about the qualities of good writing. It is superbly written and includes sections which focus on travel writing, sports journalism, and character sketches.

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